AMUSEMENTS.

NEWS AND GOSSIP OF THEATRES



ENID BENNETT IS

a liabe's intelligence.

time to think.

to call 'Three Faces East' a forerun-ner, I believe our public will soon

form the habit of playing its own

plays. In that case, the producer or tage director will have this vital

point to consider-giving the audience

ng it-I mean the audience.



WALLACE REID IN



ELSIE FERGUSON IN at the RIVOLI

LOW UP" rather than "speed up" is the new direction for the producer of modern drama, according to Sam Forrest. That is, if the drama be of the type of "Three Faces East," which Mr. Forrest staged, experimentally but with striking results, at the Cohan & Harris Theatre.

Anthony Paul Kelly, the young auther of the play, maintains that next to Mr. Cohan Mr. Forrest is chiefly re sponsible for "Three Faces East." "The original manuscript was frag-mentary and overcrowded," says the laywright. "It aimed at a new form t play, that a beginner necessarily acked the technique to cope with. It was too full of incident. Any experienced dramatist will tell you that too nuch incident in a play is worse than co little. In fact it is so much worse! lat most writers prefer slow moving dots, satisfied that the 'action' can njected at rehearsals by the stake di ector. This has become the chief usiness of the stage director, I am old-getting the effect of speed on the

Mr. Forrest himself has done this in any number of plays, for instance 'A Tailor Made Man,' 'The Little 'eacher,' 'The House of Glass' and 'On 'rial.' But when he read 'Three Faces Hast' he said at once: "This play needs a different method of production. four speed is all in your lines; to get balance we must slacken the action The key to the stage direction of Three Faces East" should be delibera-don. Incidentally this proved the key to the play's success."

Mr. Forrest for his part says that, f young Mr. Kelly's is the first he has known to depend in its staking upon slib-rate action. "It is a far cry from the Norwegian classics to the Kelly play," remarks the producer of "Three Vaces East," "but analyzing them from the point of stage production oth are identical in several ways.

"For instance, both are concen-rated; there are no superfluous lines or words. This makes the play innake the plot impossible to follow Again both follow the modern schnique of exposing the plot only as the play develops—not in the first act, coording to Aristotle. Both move on evitably, yet to a conclusion known he audience, perplexed as to the mouement, are naturally using their wn minds, or playing the drama bemselves. Which after all is one

Vaudeville and Burlesque.

Annette Kellermann heads the

Annette Kellermann heads the Palace bill, with Eddie Leonard, Henry Lewis, Chic Sale, Janet Adair, "Tarzan," Olympia Desvall and H. Rempel.

To the Albambra come Nan Halperin, Montgomery and Perry, Valerie Bergere, Elinore and Williams. Stan Stanley and the Gardner Trio.

The Colonial programme in-

The Colonial programme includes Fritzi Scheff, Ruth Roye, Norton and Nicholson, Mosconi Brothers and Orth and Cody.

Gertrude Hoffman will be seen at the Riverside, and also Well-

mgton Cross, Beatrice Herford, Westony and Lorraine and Clin-

westony and Lorraine and Clinton and Rooney.

Blanche Ring appears at the Royal, with Travers and Douglass, Wood and Wyde, Norton and Meinotte and Victoria and Clothilde.

Jean Bedini's Puss-Puss company is this week's attraction at

pany is this week's attraction at the Columbia Theatre, in a two act burlesque called "Apple-Sauce."

principal reason why "Three Faces | though it is by manipulating mechan- | Yapp who created the role of the "cat" East is played slowly.

"The audience and not the actors really play Three Faces East" cach evening. The actors suggest the situations; the audiences solve them. Most persons who come to see Mr. cident, for the characters in it are omembered long by those who saw his Kelly's play use their minds from the too definite, too natural, to be mere remarkable makeup and felt the unmoment the curtain rise suntil it falls. sketches or puppets to hang the plot derlying significance of that subtle in-

And they seem to enjoy the mental on. affort of working out the puzzle. This "Perhaps this has been the other appeared as the old Grandpere with has been my chief satisfaction in the main reason why the order of staging June Cowl in "Lilac Time," receiving "Perhaps this has been the other production; the theatregoing public has been 'Slow up' rather than 'Speed | vide praise for his vivid characterizahave really proved that they like to up. With so much incident the char- tion of the veteran French soldler. think! Somehow I have always be-lieved it, even in the old stock com-

CECIL YAPP'S NATIONALITY.

In the Miser of "The Betrothal" minxy of grotesque stage portraits. It will be remembered that it was Mr.



JANE BURR in *DIFFERENCE IN' GODS' di the BRAMHALLE PLAYHOUSE

terpretation. Last sesson Mr. Yapp

pany days, when I was putting on deliberately recorded. And the purmen and character parts. Strange to sentimental comedy that would insult pose of the stage director is always to say, this young actor's delineations of oster the playwright's natural gift for sentility are accomplished with the aid "Yes, the American public likes to portraying character. Plot is second- of very little makeup, and it is to his think for itself; and if I may venture any even in Three Paces East." remarkably mobile countenance that be owes his power to depict many visages no two of which are in the l auke. As the famous "cat" of "The Blue Bird" the corners of the Yapp mouth 'ecti Yapp has added another to his were drawn up into a malicious grin talaxy of grotesque stage portraits. It reminiscent of the famous Cheshire 'eline in "Alice in Wonderland," and no further facial makeup was employed the tip of his nose and a pair of vallant mustachios.

> During his engagement at the New Theatre Mr. Yapp was seen in a numr of parts calling for great variety and ingentity in the matter of charcterization, among them the Rev. Educard Morrison in the "Cottage in Master Breiester in "The Witch," a "Julius Cabar," the Prison Keeper in "Richard II." and Dar-Dor in "Trilby."
>
> A tour of the provinces followed the he Air," Henry Tinch in "Strife," Snake in "The School for Scandal," which last was generally conceded to be the best performance of this role that the present generation has seen. Many people suppose that Cecil Yapp is an English actor because a num-ber of his hits were achieved on the London stage; as a matter of fact, he was born in St. Paul, Minn., and is graduate of the St. Paul Hgh School. His father is a leading figure in railroad affairs in that section of the country and it was his earnest desire that his son should follow in his otsteps. Indeed, for a time, a very brief time It is true, Mr. Yapp endeavored to please his paternal parent and tried hard to interest himself in his father's business; but the lure of the tage claimed him in the end and he became a pupil of Beerbohm Tree's Drametic School in London and later a member of that actor's company, making his first professional appear-



CARLOTTA MONTEREY IT BE CALM CAMILLA" Photo (e) by Gereler & Andrews

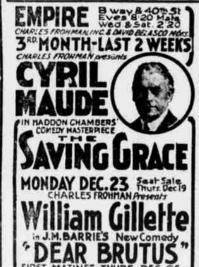
ce at His Majesty's Theatre Janu nry 24, 1905, as Sexton in "Much Ado About Nothing." Tree engagement, giving the actor opportunities to appear us Creighton in The Garden of Lies," Bishop of Selby in "Dr. Wake's Patient," as Lively in "Sunday" and in the dual roles of Br. Pettywise and Netherby in "Jim the Penman." In the summer of 1997 Mr.

BROOKLYN THEATRES.

The only engagement of "Lombardi, Ltd.," in Brooklyn, will be at the Majestic this week when Oliver Morosco will present it with the cast, headed by Leo Carillo, which has been playing in Chicago since the year's run in New York. The attraction at the Montault

will be D. W. Griffith's "Hearts of the World," beginning with the Sunday matinee.

NEW YORK'S LEADING THEATRES AND SUCCESSES



chiness and brightness of the play.

solding the mirror up to nature, even

AMUSEMENTS

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Lorna Volare

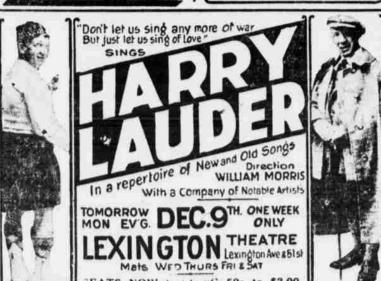
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With a desire to anticipate the great holiday patronage at the Hippodrome, Charles Dillingham has interpolated new features in "Everything" to give the spec-tacle a festival touch. These include the equestrian act of the Hanneford family, with the clown "Poodles," and the fifteen minute version of "H. M. S. Pinafore," presenting De Wolf Hopper as Sir Joseph Porter. Another new feature is the Santa Claus workshop in "Toyland."

AT THE HIPPODROME.

rapp appeared at Terry's Theatre as Deacon Bagby in "Mrs. Wiggs of the Cabbage Patch." In October of that year he was the Bishop of Bath and Wells in "Sweet Kitty Bellairs" at the Haymarket and Lord Nelson in "The Nelson Touch," These plays failing, he was next seen at the Apollo theatre in "The New York Idea," in which he played Tom Fiddler, and later as Shorty in "A White Man," the London version of "The Squaw Man" at the Lyric Theatre with Louis Waller. One more London appearance followed. This was at the Garrick Theatre in 1909 in Clyde Fitch's "Tho the Case" in the part of Waters.

AMUSEMENTS

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